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from the nearby cathedral of Laon. These are minor matters, however, and probably not calculated to shed much light upon those ecclesiastical relations that somehow produced similar liturgical plays in the cathedral of Freising near Munich and the ancient abbey of Fleury-Saint-Benoit on the Loire. Agreeing in general with Anz, though rightly rejecting his hypothetical reconstructions as well as Wm. Meyer's mythical German derivations, Professor Young concludes (p. 63): "we are sure of a French tradition that includes Limoges and Laon and of a German tradition that includes Freising; and in some manner the two traditions seem to be united in Fleury."

The painstaking scholarship characteristic of all Professor Young's illuminating contributions to the field of the liturgical drama is evident on every page of this study. An index of some sort, especially to the newly collated texts, would, one feels, have increased its usefulness, but in any case it lays students not only of the liturgical plays but of the mediæval drama generally under a heavy obligation to its author.

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## CORRESPONDENCE

### NOTE ON SPENSER'S CLARION

The fabric of the *Muipotmos* has sustained an activity of scholarship hard on a thing so fragile. Are we breaking this delicate butterfly unnecessarily upon the wheel, by over-complexity of conjecture? In the very name of Clarion, not yet satisfactorily explained, there may be a clue to simpler interpretation.

Mr. Long's suggestion<sup>1</sup> that Clarion is Spenser the lover in toils of a lady-Aragnoll, assumes, as Miss Lyon rightly thinks, a kind of compliment acceptable indeed as a sonnet-conceit but likely to be trying to a lady on so protracted a scale. Her own ingenious idea,<sup>2</sup> that Clarion is Raleigh in rivalry with Essex, still makes no allowance for the mock-heroic tone in this bright epic of the air, a tone which it is easy to feel with Mr. Nadal,<sup>3</sup> unless one has a thesis to prove. The older tradition,<sup>4</sup> that Clarion is in some sense

<sup>1</sup> *Mod. Lang. Rev.*, ix (1914), 457-462.

<sup>2</sup> *PMLA.*, xxxi (1916), 90-113.

<sup>3</sup> *PMLA.*, xxv (1910), 640, 656.

<sup>4</sup> James Russell Lowell, *N. Am. Rev.*, 1875, p. 365.

Spenser the poet, allows both the allegory and the mock-heroic. But Mr. Cory's variant from it,<sup>5</sup>—that *Muiopotmos* represents Spenser's tragedy of idealism, the fate of the dreamer, leaves us wondering even more why a dreamer should have so lively a name.

Spenser was used to speak of the "trumpets stern" as the instrument of his Muse. It may well be that in his search, not too solemn, for a mock-heroic subject, he meant by his Clarion, not his personal experience, nor, quite so subtly as Mr. Cory supposes, his idealism; but more literally his epic Muse, conceived again as a herald to trumpet forth the honor of the great, to glorify "the worthies" in "lofty verse."<sup>6</sup> For such a meaning the word Clarion would in Spenser's mind be very apt, if we judge by analogous lines in the complaint of Calliope, *Tears of the Muses*, 457-464:

Therefore the nurse of vertue I am hight,  
And golden Trompet of eternitie,  
That lowly thoughts lift up to heauens hight,  
And mortal men have power to deifie,  
Bacchus and Hercules I raised to heauen,  
And Charlemaine amongst the Starris seauen.

But now I will my golden Clarion rend,  
And will henceforth immortalize no more.

There is no likeness to the *Muiopotmos* situation in the later words of the Epic Muse. But here is epic poetry conceived as a "golden Clarion," as being indeed the "golden Trompet of eternitie" to honor mortal men.

The failure of such championship would have been in Spenser's mind especially at about this time, if Mr. Cory (Chapter II) is right that *Faerie Queene*, I-III, printed at so nearly the same time and representing a part of the Leicester support, reveals at its close the disillusion upon which Spenser is entering, his lost hope for his England and for what Leicester was to be for England. But it may be doubted if the immediate years after the Armada could be years of disillusion for a man of affairs like Spenser. And it is better not to take *Muiopotmos* too seriously. For a mock-heroic, a frown of the "rugged brow" or a check to the pension in 1590<sup>7</sup> would be sufficient to make of Burleigh a temporary Aragnoll.

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<sup>5</sup> *Edmund Spenser, a Critical Study*, University of California Press, 1917, pp. 187-189.

<sup>6</sup> See *Shepheards Calendar*, October, ll. 61-66.

<sup>7</sup> See Percy E. Long, *Engl. Stud.*, XLVII (1913), 202.